

1^{re} Mus. Pt. 2434

GRAND
DIVERTISSEMENT
pour
Pianoforte et Cor (ou Violoncelle)
avec accompagnement
d'Orchestre
compose
par
SIG. W. HALBERG
Oeuvre 7.
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Adagio. $\text{♩} = 66$.*Tutti.*

VIOLONCELLO.

INTRODUCTION.

PIANOFORTE.

Violoncello part: A single staff in C major, 4/4 time, starting with a whole rest. Dynamics: *f*.
Piano introduction: Two staves in C major, 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics: *f* and *p*. The word *Tutti.* is written above the first measure.

Continuation of the piano introduction. The right hand features more complex chordal textures and melodic lines. Dynamics: *f*. The word *Qhac* is written above the staff.

Continuation of the piano introduction. The right hand has a melodic line with trills. Dynamics: *p*. The word *Solo.* is written above the staff. The tempo marking *ritard. a tempo* appears at the end of the system.

Continuation of the piano introduction. The right hand features rapid sixteenth-note passages with trills. Dynamics: *cresc.*. The word *Solo.* is written above the staff. The tempo marking *ritard. a tempo* appears at the end of the system.

p

ritenuto

Tutti. Oboe.

Solo.

tr.

pp

ga

tr.

loco

Tutti.

pp

p cresc. f p con espress. ritard. a tempo.

cresc. f decres. p ritard. a tempo.

First system of musical notation. The top staff begins with a piano (*p*) dynamic marking. The middle and bottom staves feature a continuous eighth-note accompaniment. A *Solo.* marking appears above the middle staff, followed by a trill (*tr*) in the right hand.

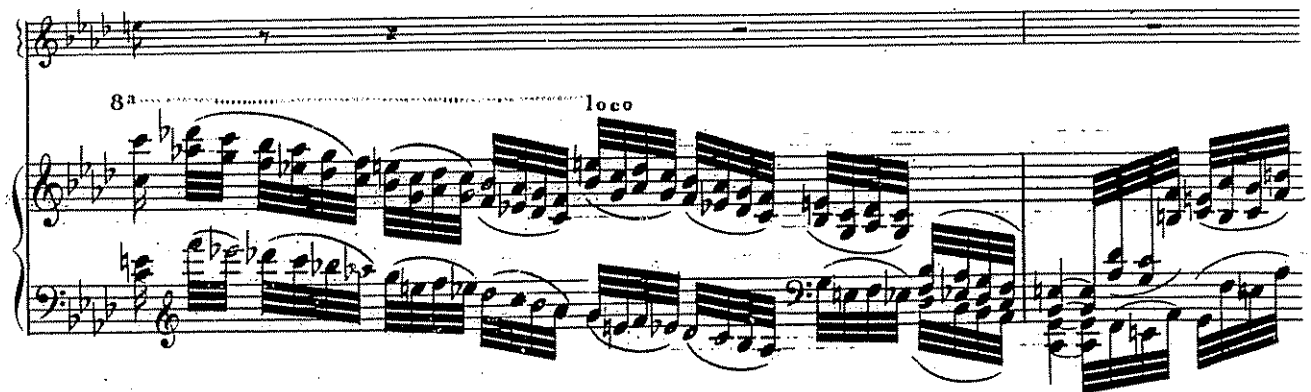
Second system of musical notation. The top staff includes a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking. The middle staff is marked *8a. loco* and features a rapid, dense eighth-note pattern. The bottom staff includes a piano (*p*) dynamic marking and a *cresc.* marking.

Third system of musical notation. The top staff begins with a forte (*f*) dynamic marking. The middle and bottom staves contain dense, rapid eighth-note passages, with a forte (*f*) dynamic marking in the bottom staff.

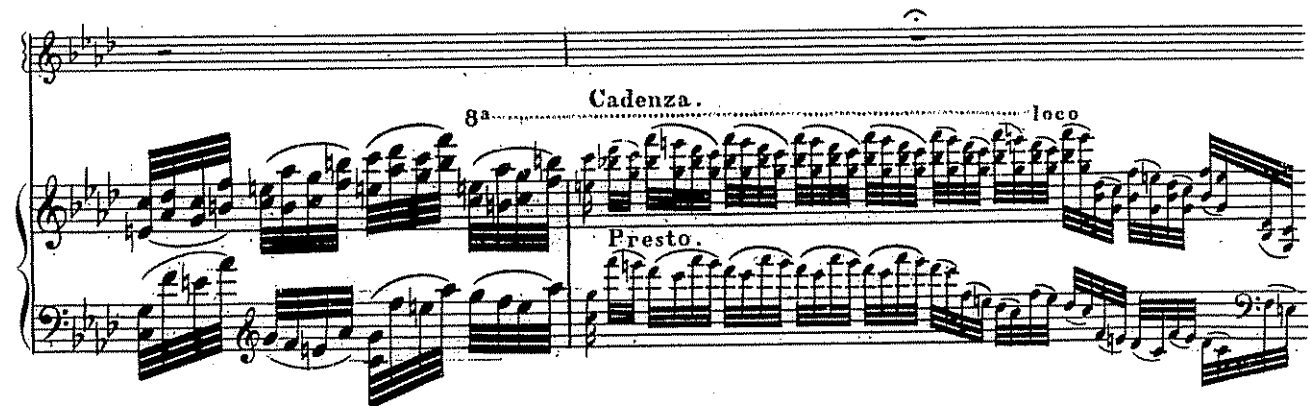
Fourth system of musical notation. The top staff begins with a fortissimo (*ff*) dynamic marking. The middle and bottom staves continue with dense, rapid eighth-note passages, with a fortissimo (*ff*) dynamic marking in the bottom staff.



First system of musical notation. The top staff contains a melodic line with a *pp* (pianissimo) dynamic marking. The piano accompaniment is marked *8a* and *loco*.



Second system of musical notation. The piano accompaniment continues with a *loco* marking.



Third system of musical notation. The piano accompaniment is marked *8a* and *loco*. The section is labeled *Cadenza.* and *Presto.*



Fourth system of musical notation. The piano accompaniment is marked *ritard.* (ritardando).

ROMANCE FRANÇAISE.

TEMA. *p* Andante.

TEMA. *p*

ritard. a tempo.

ritard. a tempo.

Tutti. *f*

D. et C. N° 4551-52.

VAR: 1.

VAR: 1.



First system of musical notation. The top staff is a grand staff with a treble and bass clef. The bottom staff is a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



Second system of musical notation. The top staff is a grand staff with a treble and bass clef. The bottom staff is a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes the word "ritard:" and the word "legger.".



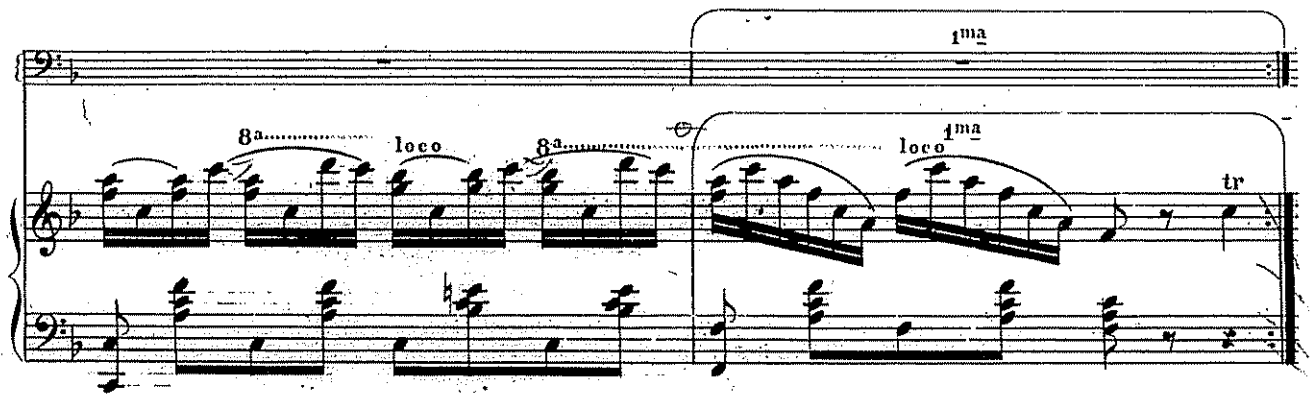
Third system of musical notation. The top staff is a grand staff with a treble and bass clef. The bottom staff is a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes the word "ritard:" and the word "a tempo.".



Fourth system of musical notation. The top staff is a grand staff with a treble and bass clef. The bottom staff is a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first measure, labeled "8a". The bass clef staff contains a supporting line. The key signature has one flat (B-flat).



Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first measure, labeled "8a". The bass clef staff contains a supporting line. The key signature has one flat (B-flat).



Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first measure, labeled "8a". The bass clef staff contains a supporting line. The key signature has one flat (B-flat).



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first measure. The bass clef staff contains a supporting line. The key signature has one flat (B-flat).

VAR: 2.

Begleitung zur Violoncell-Variation.

VAR: 2.

loco

Diet C. N° 4551_52.

1ma 2da

1ma 2da Tutti

(CORNO.)

VAR: 2.

Begleitung zur Horn Variation.

VAR: 2.

f

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features a single melodic line and a complex piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'Tutti'. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is written on a single system with a grand staff (treble and bass clefs). The piece begins with a single melodic line and a complex piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'Tutti'. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is written on a single system with a grand staff (treble and bass clefs).

Violoncello.

VAR: 3.

VAR: 3.

VAR: 3.

VAR: 3.

VAR: 3.

First system of the musical score. It consists of three staves. The top staff is a single melodic line starting with a piano (*p*) dynamic. The middle and bottom staves are a grand staff (treble and bass clef) with a piano (*p*) dynamic. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals.

Second system of the musical score. It consists of three staves. The top staff begins with a fortissimo (*ff*) dynamic and includes markings for *8^a*, *ritard.*, *loco*, and *Cadenza.*. The middle and bottom staves also begin with *ff* and include *ritard.* and *Presto.* markings. The system concludes with a *2.1* fingering instruction.

Third system of the musical score. It consists of three staves. The top staff has a marking for *8^a*. The middle and bottom staves feature complex rhythmic patterns and conclude with a *ritard.* marking.

Fourth system of the musical score. It consists of three staves. The top staff begins with *a tempo.* and *f* dynamics. The middle and bottom staves also begin with *a tempo.* and *f* dynamics. The system concludes with a *8^a* marking.

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic. The bottom two staves are a piano accompaniment. The piano part features a 'loco' section with rapid sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand, marked with a piano (*p*) dynamic.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment features 'loco' passages in the right hand, marked with a forte (*f*) dynamic. The left hand provides harmonic support with chords and moving lines. A 'cresc.' (crescendo) marking leads to a fortissimo (*ff*) section.

Third system of musical notation. This system is divided into two measures. The first measure is marked '1ma' (first time) and 'ff' (fortissimo). The second measure is marked '2da' (second time) and 'ff'. The piano part includes 'loco' passages and '8a' (octava) markings. A 'Tutti' marking appears in the right hand of the second measure, followed by a fortissimo (*f*) section.

Fourth system of musical notation. The top staff is a single melodic line. The piano accompaniment continues with complex rhythmic patterns. A 'Clar. ad lib.' (Clarinet ad libitum) marking is present. The system concludes with a fortissimo (*f*) section and a 'Prilar: *ff*' (Prilargando fortissimo) marking.

Adagio. $\text{♩} = 63$.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, featuring a melody with various rests and notes, including a trill. The piano accompaniment is in two staves (treble and bass clefs), starting with a forte (*f*) dynamic and featuring a complex, rhythmic pattern with many sixteenth notes and chords. The key signature has three flats.

The second system continues the musical piece. The vocal line has more rests and notes, with a trill. The piano accompaniment continues with its complex rhythmic pattern, featuring many sixteenth notes and chords. The key signature has three flats.

The third system continues the musical piece. The vocal line has more rests and notes, with a trill. The piano accompaniment continues with its complex rhythmic pattern, featuring many sixteenth notes and chords. The key signature has three flats.

The fourth system continues the musical piece. The vocal line has more rests and notes, with a trill. The piano accompaniment continues with its complex rhythmic pattern, featuring many sixteenth notes and chords. The key signature has three flats. The system ends with the instruction "ritard: a tempo."

First system of musical notation. The treble clef staff features a series of rapid sixteenth-note runs, marked with *8a* and *loco*. A trill (*tr.*) is indicated. The bass clef staff provides a steady accompaniment, marked *leggier*.

Second system of musical notation. The treble clef staff continues with rapid sixteenth-note runs, marked with *8a* and *loco*. A trill (*tr.*) is indicated. The bass clef staff continues with a steady accompaniment.

Third system of musical notation. The treble clef staff features rapid sixteenth-note runs, marked with *8a* and *loco*. A trill (*tr.*) is indicated. The bass clef staff continues with a steady accompaniment, marked *leggier.* and *ritard.* The system concludes with a *Tutti* marking.

Fourth system of musical notation. The treble clef staff features rapid sixteenth-note runs, marked with *8a* and *loco*. A trill (*tr.*) is indicated. The bass clef staff continues with a steady accompaniment, marked *Solo.* and *f*.

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of continuous triplet chords in the right hand and a steady bass line in the left hand. The system concludes with the instruction *Tutti*.

Second system of the musical score. The vocal line continues with various dynamics including *ff*, *p*, and *ff*. The piano accompaniment features chords in the right hand and a moving bass line. Dynamics include *ff*, *p*, *dim: p*, and *pp*. A handwritten note "D. 7. 8. 5." is present above the piano staff.

Third system of the musical score. The vocal line begins with *pp* and includes the markings *ritard:* and *morendo.*. The system ends with the tempo instruction *Vivace. ♩. = 76.*

Fourth system of the musical score. The piano accompaniment continues with the markings *ritard: morendo.* and *Tutti. pp*. The system concludes with the tempo instruction *Vivace.*

Fifth system of the musical score. The piano accompaniment features a melodic line in the right hand and a steady bass line in the left hand. Dynamics include *p*, *crese.*, *f*, and *ff*.

RONDO SCHERZ.

19



RONDO SCHERZ.



This musical score is for a piano and voice piece, page 20. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The score includes the instruction *Tutti.* (Tutti) and *Solo.* (Solo).

Tutti.

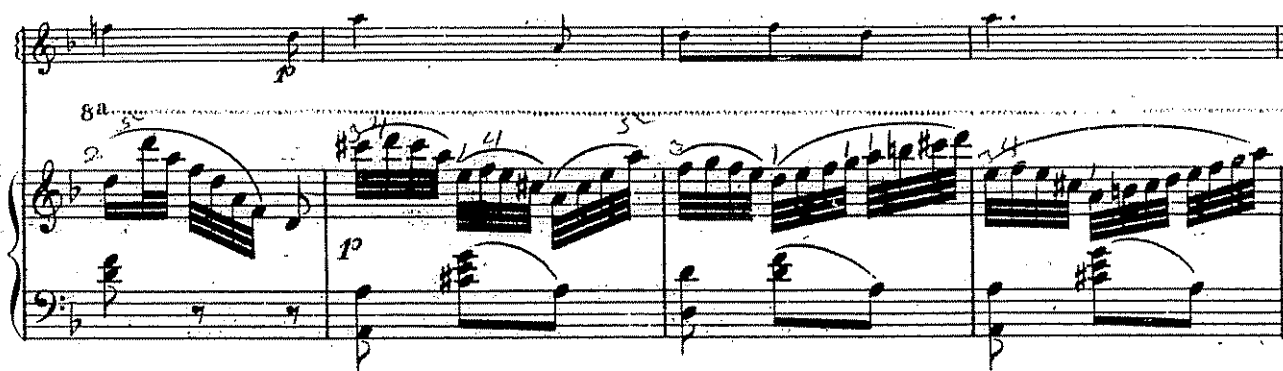
Solo.

ff

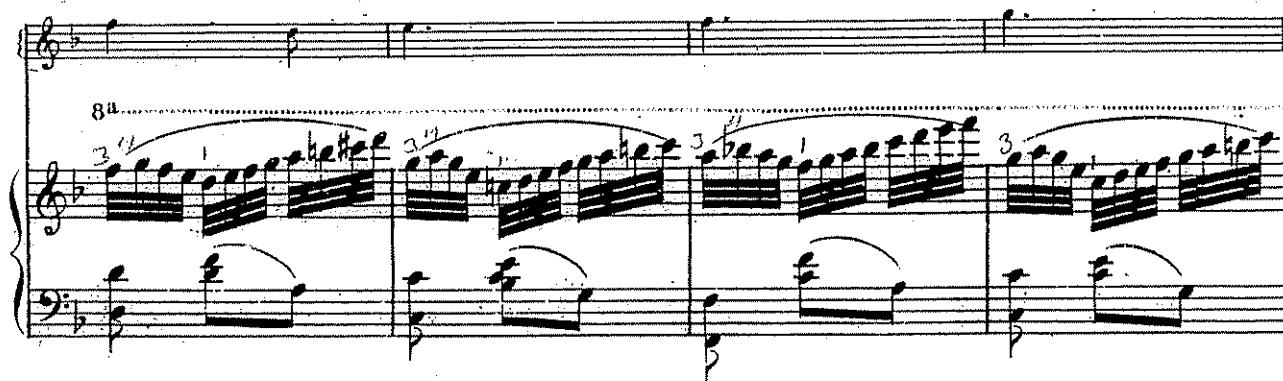
f



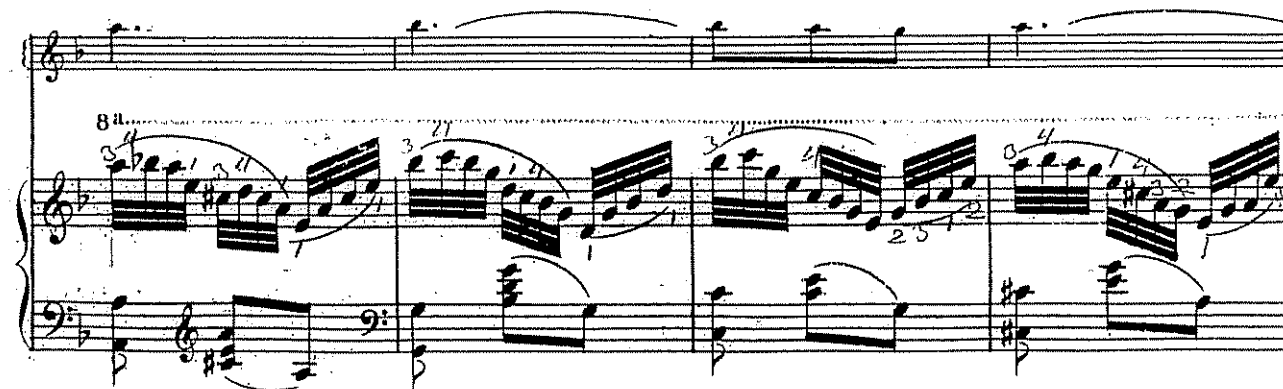
First system of musical notation. The top staff contains a melody with dynamics *p*, *ff*, and *p*. The bottom staff contains a piano accompaniment with a section labeled *8a* and *loco*. The piano part includes a *p* dynamic and a *legger.* marking.



Second system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment, featuring a section labeled *8a* with various fingerings and a *p* dynamic.



Third system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment, featuring a section labeled *8a* with various fingerings and a *p* dynamic.



Fourth system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment, featuring a section labeled *8a* with various fingerings and a *p* dynamic.

8a

conga

The musical score for '8a' consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The piano part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, often grouped with slurs and fingerings (e.g., 2, 4, 1, 3, 2, 4, 1, 3). The conga part is indicated by a 'conga' label and shows a series of rhythmic strokes, some with accents, corresponding to the piano's complex patterns.

[illegible]

conga

conga

loco

cresc.



First system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring dense chordal textures and arpeggiated figures. A first ending bracket labeled "8 a" spans the first four measures of the piano part. The word "loco" is written above the piano part in the fifth measure.



Second system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring dense chordal textures and arpeggiated figures. A first ending bracket labeled "8 a" spans the first four measures of the piano part.



Third system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring dense chordal textures and arpeggiated figures. A first ending bracket labeled "8 a" spans the first four measures of the piano part. The word "loco" is written above the piano part in the fifth measure.



Fourth system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring dense chordal textures and arpeggiated figures.

8a

loco

Tutti.

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *trem.*

ff *p* *Solo.* *ff* *leggiero.*



First system of musical notation. The top staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff features a piano accompaniment with a treble clef, marked "8a" and "loco", consisting of eighth-note chords. The bottom staff is a bass line with a bass clef, marked "loco", consisting of eighth-note chords.



Second system of musical notation. The top staff continues the melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff features a piano accompaniment with a treble clef, marked "8a" and "loco", consisting of eighth-note chords. The bottom staff is a bass line with a bass clef, marked "loco", consisting of eighth-note chords.



Third system of musical notation. The top staff continues the melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff features a piano accompaniment with a treble clef, marked "8a" and "loco", consisting of eighth-note chords. The bottom staff is a bass line with a bass clef, marked "loco", consisting of eighth-note chords.



Fourth system of musical notation. The top staff continues the melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff features a piano accompaniment with a treble clef, marked "8a" and "loco", consisting of eighth-note chords. The bottom staff is a bass line with a bass clef, marked "loco", consisting of eighth-note chords.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment. The word "loco" is written above the piano part.

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment. The word "loco" is written above the piano part.

Fourth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment. The word "loco" is written above the piano part. The word "ritard:" is written below the piano part.

Vivace.

8a

p *f* *p*

The musical score is for a piece titled "The Girl Who Came to Supper" in G-flat major (three flats) and 3/4 time. It is a piano solo. The score is divided into three systems. The first system begins with a treble clef and a key signature of three flats. The melody is written in the treble clef, starting with a half note G-flat, followed by a quarter note F, and then a half note E-flat. The bass line is written in the bass clef, starting with a half note G-flat, followed by a quarter note F, and then a half note E-flat. The second system continues the melody and bass line. The third system concludes the piece with a final chord in the treble clef and a half note G-flat in the bass clef.

[illegible]

First system of musical notation. The top staff contains a single melodic line. The piano accompaniment consists of two staves. The right hand features a rapid sixteenth-note pattern, marked with a 'ga' (grace note) and a 'loco' (loco) instruction. The left hand provides a steady bass line with chords.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment is more complex, with the right hand playing a series of chords and the left hand playing a rhythmic pattern. The system includes a 'cresc.' (crescendo) marking and a '2' (second ending) marking.

Third system of musical notation. The top staff continues the melodic line. The piano accompaniment features a 'cresc.' (crescendo) marking and a '2' (second ending) marking. The right hand plays a series of chords, and the left hand plays a rhythmic pattern.

Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment features a 'ff' (fortissimo) marking and a 'ga' (grace note) marking. The right hand plays a series of chords, and the left hand plays a rhythmic pattern.

This image shows a page of musical notation, likely for a piano. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The first system includes a melodic line in the treble clef with a 'pp' (pianissimo) dynamic marking and a 'loco' (loco) marking. The second system features a complex rhythmic pattern in the treble clef, possibly a tremolo or a rapid scale, with a 'pp' marking. The third system continues the complex rhythmic pattern in the treble clef, with a 'pp' marking. The fourth system shows a melodic line in the treble clef with a 'pp' marking and a 'loco' marking. The notation is dense and includes many accidentals (sharps, flats, naturals) and dynamic markings. The page number '29' is visible in the top right corner.

Violin part: *Più mosso.* *p* *cresc.*

Piano part: *3* *2* *4* *8a* *4* *loco* *Più mosso.* *p* *cresc.*

Violin part: *poco* *a* *poco*

Piano part: *poco* *a* *poco* *Fag.*

Violin part: *f* *dol.*

Piano part: *f* *p*

Violin part: *f* *p*

Piano part: *f* *p*

First system of musical notation, measures 1-4. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). Measure 1 has a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. The top staff continues the melody. The bottom staff features a piano accompaniment with a forte (*f*) dynamic marking in measure 5. Measure 6 has a '6' above it, and measure 7 has a '6.' above it. Measure 8 has a *cresc.* marking.

Third system of musical notation, measures 9-12. The top staff continues the melody. The bottom staff features a piano accompaniment. Measure 9 has a '4' above it, measure 10 has a '2' above it, and measure 11 has a '7' above it. Measure 12 has a *cresc.* marking.

Fourth system of musical notation, measures 13-16. The top staff continues the melody. The bottom staff features a piano accompaniment. Measure 13 has a '8a' above it. Measure 14 has a *loco* marking. Measure 15 has a '7' above it. Measure 16 has a *ff* marking.

D. et C. N° 4551-52.

Thalberg S. opus 7.

VIOLONCELLO SOLO

1.

INTRODUZIONE. *Adagio* *Tutti.* 40 *Solo.* 3 *p*

ritard. *a tempo.* 5 *p* *cresc.*

f *con espress.* *ritard.* *a tempo.* *tr.* *p* *cresc.*

f *ff* *pp* *Cadenza.* *Pianoforte.*

TEMA. *Andante.*

Romance française. *p*

ritard. *a tempo.* *Tutti.* 7

2. VAR: 1. Tacet.

VIOLONCELLO SOLO.

VAR. 2.

VAR. 3.

Adagio.

tr.

ritar.

Tutti.

VIOLONCELLO SOLO.

5

First system of musical notation for Violoncello Solo, measures 1-14. The music is in 3/8 time, key of B-flat major. It features a variety of dynamics including *f*, *ff*, *p*, and *ff*, along with articulations like trills and triplets. The system concludes with the markings *ritard.* and *morendo.*

Vivace.

RONDO scherz.

Second system of musical notation for Violoncello Solo, measures 15-31. This section is marked *Vivace.* and *RONDO scherz.* It begins with measure 15, which includes a first ending bracket. The music continues with various dynamics such as *p*, *ff*, and *p*, and includes second and third endings. The system ends with measure 31, which has a first ending bracket.

VIOLONCELLO SOLO.



Violoncello solo musical score, 12 staves. The score is written in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, 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INTRODUCTION.

Adagio. 8 Oboe. Solo. *p*

ritar:

a tempo. 5 Solo. *p*

2 *pp*

p *cresc:* *f* *dim:* *p* *ritard:*

a tempo. *p* *cresc:* *f* *ff* *ritard:*

Corno. *ff* *Cadenza* *Pianoforte.* *Cadenza.*

TEMA.

(Romance français.)

Andante. *p*

a tempo. *ritar:*

Tutti. 7

VAR: 2.

VAR: 3.

1^{ma} 2^{da}

ritard: Cadenza Piano forte. f

cresc: 1^{ma} 2^{da} Tutti. 7

Adagio. p tr

3 f

3

CORNO SOLO.

p *cresc: f* *dim.* *ff* *p*

p

p

tr. *tr.* *p*

f *ritard:*

Vivace. *p*

p *p con espress:*

p *f*

Più mosso. *f* *p*

cresc: *poco*

a *poco* *f*

dol: *f*

p *f*

cresc: